1:Opler E-5 (1931-1937)1941
(Ca. 1870) NT8 Eastern Apache NT8
Chiricahua

at the top with yucca-leaf strands. Over them a thatching of bundles of big bluestem grass or bear grass is tied, shingle style, with yucca strings. A smoke hole opens above a central fireplace. A hide, suspended at the entrance, is fixed on a cross-beam so that it may be swung forward or backward. The doorway may face in any direction. For waterproofing, pieces of hide are thrown over the outer thatching, and in rainy weather, if a fire is not needed, even the smoke hole is covered. In warm, dry weather much of the outer roofing is stripped off. It takes approximately three days to erect a sturdy dwelling of this type. These houses are "warm and comfortable, even though there is a big snow."

The interior is lined with brush and grass beds over which robes are spread. Household equipment is utilitarian and minimal. Basketry receptacles include coiled shallow trays, large twined burden baskets for gathering wild foods, and pitch-covered woven water containers. There may be a few clay pots, unpainted and only occasionally incised. There are gourd cups and hide, gourd, and wooden dishes. Surplus food and clothing are stored in undecorated, envelope-like hide receptacles (parfleches). Ready for use are a metate and a cigar-shaped mano (as often as not of ancient Pueblo manufacture), stone and bone pounders, an awl, rawhide or horsetail hair ropes and tumplines, a fire drill, and combs made of dried and folded grass or mescal leaf.

In or around the camp are objects connected with horsemanship—saddles, bridles, bits, quirts, and saddlebags. Conspicuous, too, are weapons of war and chase—the bow and arrows, quiver, bow cover, shield, wrist guard, spear, sling, flint knives, and clubs.

Ceremonial objects—the pottery drum, a deer- or elk-hoof rattle, buckskin bags of pollen and other sacred substances, and the particular paraphernalia attached to the rites of the individuals of the household—are present but are less likely to be displayed.

The dwelling may contain a musical instrument or two not

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

881 raises her arms upright from the elbows with palms outward,
533 holds her feet close together, and moves from left to right and
535 right to left by alternately pivoting on her toes and her heels.
The second type of song calls for an "in-place" step and provides rest from the exertions of the first type. In its performance the girl sways in place with her hands on her hips."

Because of the repetition of its verses, each song is long, and the shuffling step is very tiring. But, whenever the girl is weary, she may stop and kneel, even though the song is not finished.
[193] The singer makes no attempt to test or to overtax her.

The singer watches the girl and uses his judgment. The idea is not to let her get too tired. There is the dance the girls do with their arms up. The word for it means "shuffling," sliding to a place as a horse does. They sing about six songs of this kind and then change to the one where the girl dances in place with her hands on her hips. The singer tells the girl which dance to do if she does not know. They sing fewer songs of this second kind. These are just to rest the girl.

[276] Every fourth, sixth, or twelfth song may be set aside for a
[461] "smoking song," after which the singer smokes or prays:

After about six songs they have a smoking song. They smoke after this song; all those inside can smoke then. There is no dancing during the smoking song. The girl can rest; she can kneel but cannot sit. She must have her body erect. There are many of the smoking songs. After this they start singing and dancing again.

The initial song of the first night is of the shuffling-step type. "This is the first song sung. It is the home's own song, the first one sung when they are in there." The second song, also of the shuffling-step variety, simply repeats between refrains these words:

[539]

I have walked well
Into the home of White Painted Woman.

Now follow songs of the singer's choosing, fixed only in accordance with the general pattern already outlined. No definite number of songs need be sung during the night. One singer remarked:

[178] "An informant described a third step, which he claims was formerly danced by the pubescent girl. "It is called 'walking around.' The girl has her arms up and her elbows pointed down. She walks forward, turns toward the south, and comes back, doing this four times. It's mostly to rest and relax." This step is not performed now.

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

881 The translation below indicates the character of the third type
533 of song—the smoking song. Often, when the men who are sitting
276 just outside the structure singing and drumming for the masked
461 dancers hear one of these songs, they also pause to smoke.

[539]

The time for smoking has come.
With the sun's tobacco let all be made pleasant.
From here on let good constantly follow,
From now on let many old men and old women rejoice;
Let them come back to many ceremonies like this;
Let all the girls be happy;
Let them know many ceremonies like this;
Let all rejoice;
Let all the boys rejoice;
Let them attend many ceremonies like this.

881 The dancing within the ceremonial structure is brought to an
535 early close the first night. Sometimes the masked dancers are
1793 still circling the fire as the singer, the attendant, and the girl file
[1788] sunwise from the holy home. If this is the case, the girl may be asked to shuffle around the fire in the wake of the masked impersonators before leaving for her camp. Meanwhile the attendant has gathered up the hide, the rattle, and the feather and will keep them until they are needed on the following night.

881 *The social dancing.*—If the masked dancers have not left be-
535 fore the girl has concluded her dance within the ceremonial struc-
5174 ture, they disappear for the night soon afterward. But the evening's activities have scarcely begun for the visitors. Social dancing is closely associated in the popular mind with the ceremony, for this is one of the few occasions which brings together enough people to make it possible. The dances take place every night and must follow an invariable order.

881 The songs for the social dances contrast markedly with the
533 sacred music:

[535] With the social dance songs it is different. They don't belong to any one person. Anyone can sing them. Anyone can make up his own, and, if it is a good one and the people like it, he and others will keep singing it. Anyone can join in these songs if he knows them, even in the part with the words. These songs are funny: You can say almost anything in them.

1:Opler E-5 (1931-1937)1941
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Chiricahua

OWNERSHIP OF GOODS, TRADE, AND GIFT-GIVING

Not all individuals display an equal willingness to engage in every task that has been described. Shiftless persons have to be exhorted to better efforts by their spouses, relatives, and friends. Concerning a man whose laziness is proverbial, an informant remarked: "I heard his wife begging him to get out and work. She said, 'We're hungry. We haven't anything to eat.' I never was lazy like that man."

The strong group loyalty of kin, and the feeling that food should not be withheld from the hungry, save the family of the unproductive individual from acute suffering. "They just live poorer, that's all." And, since both the man and the woman work, remissness on the part of one is often compensated for by the redoubled efforts of the other. Here it is that the relatives of the partner who is being imposed upon step in to prevent his abuse. The kin of a woman whose husband is economically worthless to them are likely to bring pressure upon her ending either in more significant contributions from the man or in a divorce. If the fault lies with the woman, the husband's relatives remind him of the more satisfactory way in which he lived before his marriage, and he feels that he has grounds for divorce.

Ordinarily, however, ridicule is enough to force the unenterprising into moderate conformity:

> If there is a lazy man who doesn't work but lives off the others instead, they give things to him all right, but at the same time they talk to him, telling him that he's able-bodied and has a family and should help himself and hunt and take care of himself. They scold him and shame him and try to make him change. A man like that usually changes; there are lots of them. Many of them don't even go to war, but prefer to stay at home with the women. Some make excuses and act sick and do things like that so they won't have to work.

The products of an individual's industry, skill, and daring are, in theory at least, his own. The dwelling and the domestic articles she has made belong to the woman. How she disposes of baskets, water jars, and parfleches is strictly her business, and her actions are seldom disputed by her husband. The only limitation on her rights is that her own household be reasonably well equipped. Likewise, those things which a man makes or obtains